

F.E. DAY HOUSE HISTORIC DESIGNATION STUDY



1900 Colfax Avenue South

Prepared for the Minneapolis Heritage Preservation Commission

Prepared by CPED

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1 Introduction

1.1 Heritage Designation Study Background and Purpose

In August 2008, the St. Paul Development Corporation submitted an application to the Minneapolis Department of Community Planning & Economic Development (CPED) for the demolition of an historic resource at 1900 Colfax Avenue South. A Historic Resources Inventory commissioned by CPED the Heritage Preservation Commission (HPC) in 2006 identified the property as the F.E. Day House, a potential historic resource within the boundaries of the Groveland Addition potential historic district. It recommended “intensive level survey and research,” to determine if the property fulfilled at least one of the criteria necessary for landmark designation found in Section 599.210 of the Minneapolis Code of Ordinances.

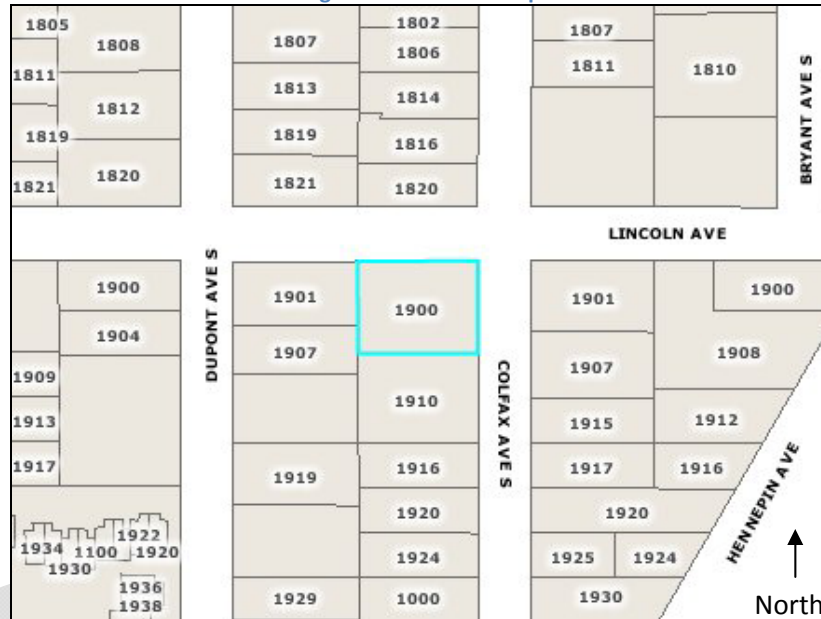
Upon the applicant’s submission of the demolition permit, CPED undertook an initial review of the property’s significance. CPED recommended that the Heritage Preservation Commission deny the demolition and place the F.E. Day House under interim protection while a designation study is completed to determine if the property merits landmark designation. The HPC’s decision on October 14, 2008 to deny the wrecking permit for the F.E. Day House was appealed by the applicant on October 24, 2008. The appeal was brought to the City Council on November 17, 2008 where the council upheld the HPC’s decision to deny the wrecking permit and put the property under interim protection for one year to allow for the completion of a designation study. On September 22, 2009 the HPC granted a six month extension of the interim protection to complete a designation study.

This report is the designation study as defined in Section 599 of the Minneapolis Code of Ordinances. Included in this report is a description of the potential significance of the property, both individually and within the context of Minneapolis planning and heritage preservation goals. The report is based on a review of resources including historic building permit index cards, newspaper clippings from the Minneapolis Collection of the Hennepin County Library and from the Northwest Architectural Archives. A number of sources, including architectural guidebooks and scholarly articles, were used as well.

2 Property Description

The F.E. Day House, 1900 Colfax Avenue South, is located in the Lowry Hill neighborhood of southwest Minneapolis at the southwest corner of Colfax Avenue South and Lincoln Avenue (Figure 2.1 and Figure 2.2). The property consists of two lots, stretching 100 feet in width and 135 feet in depth.

Figure 2.1: Context map



Source: Hennepin County Property Information

Figure 2.2: Bird's eye view looking west



Source: Bing Maps

The main structure is two and half stories tall completed in a rectangular shaped plan (Figure 2.3). The primary roof shape is a side-gable, with a rear facing gable (Figure 2.4). The roof shape is embellished by four wood-shingled gabled dormers with closed pediments (two on the Colfax Avenue façade) held by decorative ionic pilasters (Figure 2.5). All facades are finished in a stretcher bonded red brick veneer. The principal facade is symmetrical, with the exception of an off-center front door. From the sidewalk, a walkway to the house is elevated four steps and another five steps ascend to an open front porch that extends across the full width of the facade (Figure 2.6). Porch walls are brick and are lined along the top with a stone cap. The horizontal element created by the stone cap is continued in a stone string course that encircles the house. The stone string course also acts as the sills for many of the first floor windows. The roof of the porch is supported by Doric columns with egg and dart capitals. The main entrance – a single pane door with rectangular glass side transoms – is slightly off-center (Figure 2.7).

Figure 2.3: 1900 Colfax Ave S at the corner of Colfax Ave and Lincoln Ave



Source: CPED 2009

Figure 2.4: Intersecting gabled roofs, bird's eye view looking east from rear of structure



Source: Bing Maps

Figure 2.5: Gabled shingled dormers with carved ionic pilasters



Figure 2.6: Colfax Avenue façade



Source: CPED 2009

Figure 2.7: The front door with rectangular glass side transoms



The majority of the windows are one over one double-hung sash windows with wooden frames and original stone sills. Combination storm and screen windows appear to be mounted to the exterior of the windows. There is a wide two-story projecting bay on the north elevation. The center of the projecting bay is defined by a chimney with flanking windows on either side of the chimney bay. Also on the north elevation is a bay window, consisting of three windows, with ornamental wooden frame with ionic pilasters supporting an overhang (Figure 2.8).

In 1921, a two-story 14 x 16 foot addition was added to the rear of the structure and matched the original building materials and architectural style of the original house. It was built by J. L. Robinson and there is not an architect attributed to its design. Included in the design was a recessed arched colonnade on the rear corner which has external stairs leading to the second floor (Figure 2.9).

A one-story shed building has been added to the rear building (Figure 2.9). The shed building is clad in shakes and is tucked into the niche created by the 1921 rear addition to the building and rear of the original building wall. The building permits do not provide any evidence to indicate when this building was constructed.

The site includes a 40 x 20 foot garage which was constructed in the same year as the main house for \$1000 by Evanstra and Hagstrom. There is no architect attributed to the building's design on the building permit. The structure is red brick with a decorative cornice surrounding the flat roof. In addition to the paneled unoriginal garage door, there are two double-hung sash windows and a side door for access (Figure 2.10).

Figure 2.8: Original Bay window facing Lincoln Avenue



Source: CPED 2009

Figure 2.9: Two-story 1921 addition to rear of structure



Source: CPED 2009

Figure 2.10: 1908 detached garage



Source: CEPD 2009

Also on the site is an additional multiple car garage added years after the 1908 construction of the home and first garage. There are no building permits on record at the City of Minneapolis for the constructions of this garage.

1900 Colfax was originally built as a single family home for Frank E. Day by Evanstra and Hagrstrom , but in 1951 was converted to a duplex. Later in 1981, it was further divided to include five units. Currently, there are seven registered dwellings for the property.

3 Historic Significance

The F.E. Day House at 1900 Colfax Avenue South is an example of the Colonial style of architecture popular in Minneapolis during the first decades of the Twentieth century. The architect, Ernest C. Haley, was a prolific architect whose remaining body of work reflects social change for the middle and upper classes during the Progressive Era. The F.E. Day House is characteristic of Haley's commissions in the Lowry Hill neighborhood, maintaining the massing, scale, orientation, and architectural style of the neighborhood.

3.1 The Modern Colonial Revival and Progressivism

During the last quarter of the Nineteenth century, a resurgence of the Colonial Revival or the Modern Colonial style of architecture swept through the United States and continued to be extensively used during the first two decades of the Twentieth century. The Modern Colonial style of architecture is characterized in residential uses by clean, symmetrical exterior facades with open interior floor plans. The Modern Colonial style is now regarded by many architectural historians as a reflection of the values held by participants in the Progressive Movement: simplicity, honesty, naturalness, and organic unity.^{1,2}

Architectural historian William Rhoads contends that derivative forms of Colonial architecture emerged as an expression of patriotism shortly after the 1876 United States centennial celebration. Unlike preceding Victorian architectural forms, which were largely replicas of European styles, Colonial architecture was believed to be uniquely American. With the Centennial following closely after the tumultuous Civil War and Reconstruction Period, American tastes harkened back to the Colonial era which they believed was marked by purity, unity, and simplicity.³ For them the colonial, "maintained social, political, and ancestral traditions associated with the founding of the country . . . and provided a "cushion against future shock and ... a sense of roots."⁴

By the turn of the Twentieth century, the appeal of Colonial Revival style had broadened. Industrialization in the second half of the Nineteenth century brought a current of change to many American cities: immigration, urbanization, and deteriorating health conditions. In many circles of American society, these changes were unwelcome and blamed for causing rampant

greed, corruption, and excess. It was in this climate that the Progressive Movement formed as a wide spread effort to stop these vices by reshaping business, politics, and society.⁵

During this time, Victorian style architectural designs came to be emblematic of society's ills, and were regarded as excessively gaudy, ornate, and wasteful. In less than two decades, Queen Anne and Eastlake houses went from being works of art and monuments of individual achievement to being attacked as "architectural atrocities" based on the "craze for imitation and deceit."⁶ In place of the elaborate Victorian dwelling, many middle and upper class citizens substituted a modest colonial home which was more simple, efficient, neat, and natural (Figure 3.1).

Figure 3.1: (right) Gothic Revival, 400 10th Ave SE, 1956; (left) Colonial Revival, 300 Clifton Ave, 1906



Source: Minnesota Historical Society



Source: Minneapolis CPED, 2006

Historian Bridget May has argued that the four principles of Progressivism – simplicity, honesty, naturalness, and organic unity – were met in colonial architecture. There was simplicity in the design of a colonial revival with an uncomplicated outline, a single roof, and little applied ornament; honesty in the replication of traditional forms; naturalness in the durability of the materials used to construct them and; organic unity with the surroundings.⁷

Newspaper editorials from the early Twentieth century provide proof that home owners, architects, and builders in Minneapolis held up the 'Modern Colonial' as the domestic model. In 1909 a column in the Minneapolis Tribune claimed, "There is no more character, individuality, and a better example of American ideals than shown in domestic, colonial architecture."⁸ Moreover, the style embodied simplicity and harmony with surroundings, which according to this author was, "the terminal point of all progress."⁹

With the proliferation of new forms of communication and technologies, colonial designs evolved during this period and variations began to take shape. Virginia and Lee McAlester, authors of A Field Guide to American Houses, explain these trends in the following excerpt:

Early examples of Colonial Revival were rarely historically correct copies but instead were free interpretation with details inspired by colonial precedents. During the first decade of this [20th] century, Colonial Revival fashion shifted toward carefully researched copies with more correct proportions and details. This was encouraged by new methods of printing that permitted wide dissemination of photographs in books and periodicals. Colonial Revival homes built in the years between 1915 and 1935 reflect these influences by more closely resembling early prototypes than did those built earlier.¹⁰

Compromises in aesthetics were inevitable because, as one author pointed out, “the taste and simplicity of earlier times” did not mean “an absolute surrender to Colonial ideas, for these would not supply the comforts exacted by our present generation. Concessions to modern living are imperative in every attempt at reproducing the architecture or furnishing of the Colonial period.”¹¹

Although the Colonial Revival’s popularity was unmatched at the turn of the Twentieth century, other Period Revivals were embraced as well. Italian Renaissance, Chateausque, Beaux Arts, Tudor, and Mission styles were often commissioned by wealthier clients. Meanwhile, the Prairie School, Craftsman Bungalow, and the Midwestern Four-Square were beginning to become common.¹²

3.2 Ernest C. Haley:

It was within this broad context of social change that Ernest C. Haley worked as an architect in Minneapolis. Haley was born on September 25, 1867 in Malone, New York and moved to Minneapolis when he was a child. He studied architecture with his father, Joseph Haley, who’s most notable building is the Moline, Milburn and Stoddard Company building (250 3rd Avenue North) constructed in 1886 and listed on the National Register of Historic Places and is significant for its architecture.

Ernest and Joseph began working together in the late 1890s. There are over twenty known buildings in Minneapolis attributed to the partnership of Joseph and Ernest C Haley. In 1903 Ernest and Joseph are listed as having separate architectural firms in the Minneapolis Directories. Joseph Haley died in 1904. Ernest continued to operate his own firm through 1910. Between 1903 and 1910, he designed the F.E. Day house at 1900 Colfax and over 25 other known residential and commercial buildings in Minneapolis.

In 1911, Ernest brought on a partner, Otto W. Johnson, a former draftsman for the firm of Alban & Fisher. This partnership lasted five years. In 1917, Minneapolis Directories indicate that Ernest Haley and Otto Johnson have separate architectural firms in Minneapolis.¹³ The firm of Haley and Johnson are attributed to three known buildings in Minneapolis. In total, Ernest C. Haley is attributed to nearly 60 known extant buildings throughout Minneapolis, with 35 of

those buildings located in the Lowry Hill Neighborhood.¹⁴ His known work includes places of worship, single and multiple family residential buildings, commercial, and industrial buildings.

The collection of known remaining Haley residential designs in Minneapolis shows a progression in architectural aesthetic that mirrors social history movements in the early 1900s. In Appendix C, a photographic inventory of Haley's residential designs demonstrates a move away from Queen Anne ornament popular prior to the turn of the century toward buildings with colonial and four-square features. He extensively used side-gabled roofs with front facing gabled dormers and full-width front porches with columns. Later examples show that he embraced more eclectic techniques including half-timbering characteristic of Tudor architecture and the more vernacular Midwestern Four Square.

In addition to Haley's known commissions he published additional designs in the Minneapolis Tribune. In 1905, he published a design showcasing the "Spanish Style of Architecture." In the article he mentions that there is a "... conscious effort both in the United States ... to get away from old architectural forms."¹⁵ Haley's depth of design and marketing of those designs is also evident in a 1906 design he published in the Minneapolis Tribune. The design was submitted as a "...suggestion for a moderate cost residence." The total cost to construct the building was \$2,050. This modest design appears to be an early interpretation of a craftsman bungalow, which is on the early cusp of the popularity of bungalows in Minneapolis. It also demonstrates that Haley's concept of marketing a design of modest cost residence in the newspaper was on the forefront of the popularity of pattern books. The *Preservation Plan for Minneapolis* states that the marketing of designs for mass development in newspapers did not become common until the 1920s.¹⁶

Figure 3.2: Published Designs by Ernest C. Haley



Spanish Style Design, Haley 1905. Minneapolis Tribune



Early Craftsman Bungalow Design, 1906. Minneapolis Tribune

In 1905, the Commercial Club of Minneapolis invited various architects to display pictures of their work in a prominent Nicollet Avenue storefront. The Minneapolis Tribune highlighted the works of the architects on display. The architects were Bertrand & Chamberlin, Adam Lansing Door, Langdon & Turner, The Keith Company, William Kenyon, Lowell A. Lamoreaux, Fremont D. Orff, Sedgwick & Saxton and Ernest C. Haley.¹⁷

Ernest C. Haley's invitation to be a part of this display indicates that his work was worthy of the same respect of those of other master architects. All but two of these architects have their designs listed on the National Register of Historic Places. Ernest C. Haley's design of a warehouse for the Lindsay Brothers at 508 Washington Avenue North is included in the Minneapolis Warehouse Historic District. The nine architectural firms represented in this display have thirty buildings that are listed on the National Register of Historic Places or that are locally designated by the City of Minneapolis. Over twenty of the listings are significant for their architecture or being works of master architects.

3.3 F.E. Day House, 1900 Colfax Avenue South:

In 1908, during the height of his career, Haley designed the residence at 1900 Colfax Avenue South for Frank E. Day. The building permit indicates that the house was built for \$7,000 in the Groveland Addition to the Lowry Hill neighborhood of Minneapolis. It is characteristic of many of the commissions Haley completed during the first decade of the Twentieth century and is similar in form to a 'Modern Colonial' he designed two years earlier at 406 5th Street Southeast (Figure 3.).²⁰

Figure 3.3: Comparison of 1900 Colfax Avenue S and 406 5th Street SE



Source: CPED 2009

While little is known about the original owner, Frank E. Day, records show that he was employed in the mining business.²¹ Despite knowledge of his position in the mining business,

his investments in real estate in Lowry Hill (1900 and 1907 Colfax Ave S, razed circa 1960) imply that he was a member of the upper-middle class of that era.

The house that Haley designed for Frank E. Day was characteristic of those built during the first decade of the Twentieth century for a member of the upper middle class. Excessive ornamentation of the Victorian era had gone out of fashion, and instead, simplicity and durability became architectural virtues. The design of 1900 Colfax Avenue embraces those qualities. Originally constructed in a simple rectangular plan, the house is two and a half stories tall and has a clean side-gabled roof with gabled dormers. The exterior walls are made of a stretcher bonded red brick veneer. While a majority of Haley's work was in wood lap siding, in 1908 brick was becoming fashionable in Minneapolis. With lumber prices rising, an article in the Minneapolis Tribune marvels over the benefits of using brick in residential structures: security, stability, durability, and safety.²² Haley's use of brick veneer in his 1908 design of the F.E. Day House is important as the use of brick veneer in Colonial Revival architecture did not become popular until ca. 1915.²³ The most striking feature of the main facade is the full-width open front porch, also constructed of red brick. Artistic details, such as shingled dormers and carved pilasters, are included, but are understated.

3.4 Groveland Addition to the Lowry Hill Neighborhood:

The F.E. Day House stands prominently on a double lot on the southwest corner of Colfax Avenue South and Lincoln Avenue. Only a block away from Hennepin Avenue, the property is close to the southeastern boundary of the Groveland Addition and acts as a gateway to the Lowry Hill neighborhood.

Lowry Hill has been the focus of a number of recent studies. In 2006, Mead and Hunt was contracted to complete a Historic Resources Inventory for portions of the Calhoun-Isles area.²⁴ Carole Zellie of Landscape Research prepared a complementary Historic Context Study for the Lowry Hill neighborhood.²⁵ The following accounts for the development of the neighborhood are derived from those reports:

"The Groveland Addition to the Lowry Hill neighborhood was first platted in 1872 by Thomas Lowry and his father-in-law, Calvin Goodrich. Lowry built a mansion (non extant) two years after platting the Groveland Addition. The mansion was located on seven acres of high ground near the corner of Hennepin Avenue and Groveland Avenue, thus affording the common name of Lowry Hill to this area. The Groveland Addition was among the earliest sections of land near the lakes to be platted and comprised the western edge of high-style residential development in Minneapolis.

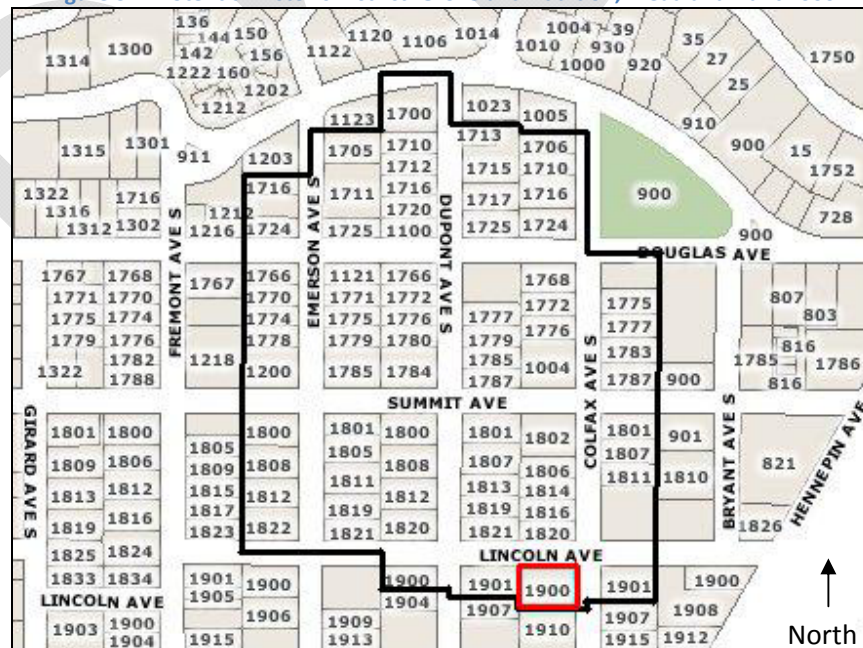
Rapid development of the Lowry Hill area did not begin until the 1890s, following improvements made to Hennepin Avenue and land surrounding Lake of the Isles. After the extension of electrified streetcar lines, the Lowry family began marketing real estate in the

Groveland Addition in 1892. The large lots, at least 50 feet by 135 feet, on small blocks were offered to buyers at high prices and with restrictions written into the deeds to attract wealthy residents. Examples of these restrictions include a 25-foot front yard setback and a minimum home construction value of \$4,000.²⁶ Development expanded to areas adjacent to the Groveland Addition as real estate agents sold platted additions with similar restrictions.

The majority of construction within the Groveland Addition occurred between approximately 1893 and 1916. Houses were built by prominent business leaders that included J.B. Hudson, Governor John Lind, and Elizabeth Quinlan. Leading Minneapolis architects designed the homes in fashionable Period Revival styles. Many of the homes feature brick and stone masonry construction and brick veneer. When compared to the surrounding homes, approximately nine city blocks of the Groveland Addition stand out among the rest. These particular blocks within the Groveland Addition display among the most outstanding examples of architecture found within the survey area. The homes are located on large lots, feature a consistent visual row of similar architectural style, form, and character along broad streetscapes, and retain excellent historic integrity.”

The F.E. Day House is included within the boundaries of a potential historic district known as the Groveland Addition (Figure 3.). It was built within the period of significance and the massing, scale, orientation, and architectural style are consistent with the cohesiveness of the proposed district.

Figure 3.4: Potential Historic District: Groveland Addition, Mead and Hunt 2006



Source: Underlying Map Hennepin County Property Information

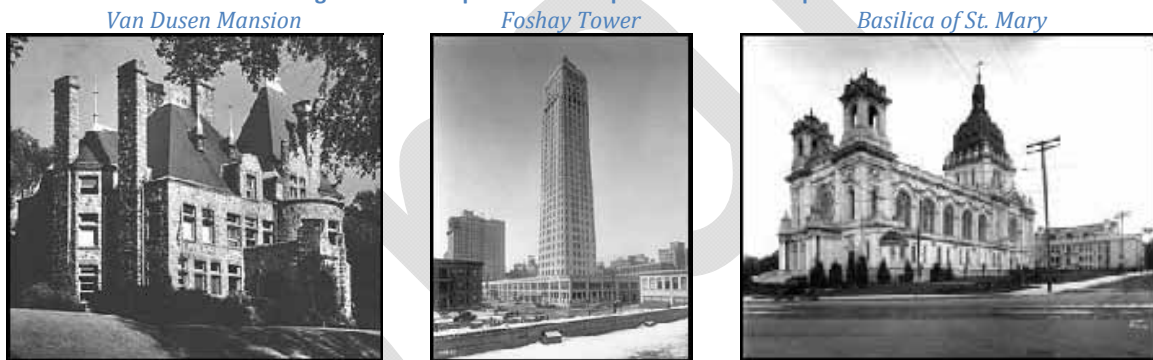
4 Minneapolis Preservation

4.1 Heritage Preservation Ordinance

The City of Minneapolis designates properties that represent and reflect elements of the city's culture, social, economic, religious, political, architectural, or aesthetic history as local heritage landmarks. As of 2009, nearly 150 individual properties are designated as landmarks, including places like the Van Dusen Mansion, the Foshay Tower, and the Basilica of St. Mary (Figure 4.1). Outlined in section 599.200 of the Minneapolis Code of Ordinances, designation acts as a form of protection against demolition or drastic alterations for these significant places.

The F.E. Day House is eligible for landmark status under three of the designation criteria outlined in section 599.210 of the Minneapolis Code of Ordinances. Its also appropriately classified as a contributing property to a potential historic district. The historic integrity of the building has remained intact, making it an important component of the Groveland Addition Potential Historic District.

Figure 4.1: Examples of Minneapolis Landmark Properties



Van Dusen Mansion

Foshay Tower

Basilica of St. Mary

Courtesy of the Minnesota Historical Society

4.1.1 Applicable Criteria for Landmark Status

Local Criterion 1: The property is associated with significant events or with periods that exemplify broad patterns of cultural, political, economic or social history.

The F.E. Day house is representative of the changing architectural aesthetic that mirrors Progressive era social history. Urbanization, immigration, and deteriorating health conditions in the late Nineteenth century prompted an effort to reform politics, business, and domestic life. Ornate Victorian era homes were replaced with simple, modest Colonial Revival style that embodied Progressive virtues.

Several landmarks in Minneapolis are significant under Criteria No. 1 for their influence on culture, society, politics, or the economy. A sample of these include:

Sears, Roebuck & Co. Mail Order Warehouse and Retail Store/Midtown Exchange

(2843 Elliot Ave S)

Significant for its association with retail and consumption at the turn of the 20th century



Band Box Diner

(729 10th Street South)

Significant as an early example of a chain restaurant that catered to car culture and featured quick and inexpensive food



Harrington Beard House

(5100 Nicollet Avenue South)

Significant for its association with a family who opened the first art gallery, bringing in collections from London, New York, Boston and Chicago to Minneapolis



Grain Exchange Building

(400-412 4th Street South)

Significant as a relic of the era in which Minnesota was the "largest primary wheat market in the world," bringing economic growth to the city



Orpheum/Hennepin Theater

(910 Hennepin Avenue)

Significant for its association as the second largest Vaudeville Theater in the country when it opened in 1921



Photos courtesy of the Minnesota Historical Society

Additionally, three landmarks are recognized under Criteria No. 1 for being associated with the Progressive era in Minneapolis. These include:

Handicraft Guild Building
(89-91 10th Street South)
Significant for its association with the Arts and Crafts movement in the early 20th century



Woman's Club of Minneapolis
(410 Oak Grove)
Significant for its association with progressive women's groups who were involved in the suffrage movement



John Lind House
(1775 Colfax Ave S)
Significant for its association with Progressive Minnesota Governor and member of the U.S. Congress in the early 20th century, John Lind



Photos courtesy of the Minnesota Historical Society

The colonial revival architectural style of the F.E. Day House would be unique among this group as the reflection of Progressive ideals in architecture. Many properties within the city demonstrate the transition from Victorian era architecture to a more modest Progressive aesthetic of colonial revival. Colonial revival architecture became a common architectural style in Minneapolis and specifically in the Lowry Hill area. There are many intact examples of the architectural style.

Local Criterion 4: The property embodies the distinctive characteristics of an architectural or engineering type or style, or method of construction.

The F.E. Day house exhibits typical features of a Modern Colonial Revival built in the first decade of the Twentieth century in Minneapolis. Although a deviation from exact replicas of the

Colonial style, the house's design includes identifying characteristics such as a clean and symmetrical main façade, a side-gabled roof with gabled dormers, and restrained ornamentation.

Several of Minneapolis' locally designated landmarks are completed in a Colonial Revival style, including a number of prominent residences. Among the houses designated, the best examples of Colonial Revival architecture are the John Lind House (1775 Colfax Avenue South), the Eugene J. Carpenter House (300 Clifton Avenue), and the Elbert L. Carpenter House (314 Clifton Avenue South) (Figure 4.2). These designated properties represent the high style of Colonial Revival architecture in Minneapolis. The F.E. Day House is an example of the Colonial Revival architectural style that is a more middle class design and less high style like the aforementioned landmarks. Despite the numerous examples of Colonial Revival homes in Minneapolis, relatively few are designated as landmarks.

Figure 4.2: Examples of Colonial Revivals with landmark status in Minneapolis

John Lind House



Eugene J. Carpenter House



Elbert L. Carpenter House



Source: CPED, 2006

Local Criterion 6: The property exemplifies works of master builders, engineers, designers, artists, craftsmen, or architects.

The National Register Bulletin, "How to Apply the National Register Criteria for Evaluation" explains the qualifications a landmark must meet in order to be considered the "work of a master":

A master is a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is distinguishable from others by its characteristic style and quality. The property must express a particular phase in the development of the master's career, an aspect of his or her work, or a particular idea or theme in his or her craft.²⁷

Ernest C. Haley was a prolific architect whose work includes nearly 60 known buildings in Minneapolis. While many of his buildings were residential he also designed commercial buildings, industrial buildings and places of worship. His work appears to be heavily

influenced by the popularity of the Progressive era in Minneapolis. The F.E. Day House is designed in the Colonial Revival style that personifies the ideals of the Progressive Era and built in 1908 at the height of Haley's career. While Haley designed numerous residential buildings in the Colonial Revival style, the F.E. Day house's brick veneer causes the building to stand out from the rest of his collection.

While Ernest C. Haley's career has not received the same recognition of that of his father's, Joseph's, or his peers such as Bertrand & Chamberlin, William Kenyon, or Adam Lansing Dorr have received, the body of his work demonstrates a characteristic style and quality. The 1905 Commercial Club of Minneapolis invitation to show his works along side those of Bertrand & Chamberlin, William Kenyon, Adam Lansing Dorr, Fremont D. Orff, Lowell A. Lamoreaux and Sedgwick and Saxton illustrates a recognized respect for his work.

4.1.2 Applicable Criteria for District Status:

Local Criterion 5: The property exemplifies a landscape design or development pattern distinguished by innovation, rarity, uniqueness or quality of design or detail.

The F.E. Day House would be considered a contributing property to the Groveland Addition potential historic district under Local Criterion No. 5 for its representation of the growth and expansion of the upper class neighborhood in Minneapolis called Lowry Hill. The house is located within the southeastern quadrant of the neighborhood which was platted in 1872 by Thomas Lowry and Calvin Goodrich. By the 1880s, the Lowrys were marketing lots in the area with restrictive covenants to ensure that residential development would be characterized by broad streets, with large houses set back on the lots (Figure 4.3). For almost a century, the name "Lowry Hill" has been synonymous with large, single family architect-designed houses. The area retains a high degree of historic integrity.

Figure 4.3: Mount Curve looking at intersection with Emerson Avenue, 1910



Courtesy of the Minnesota Historical Society

In 2006 the City of Minneapolis conducted a Historic Resources Inventory of portions of the Calhoun-Isles area, including the Lowry Hill neighborhood.²⁹ From this survey, the Groveland Addition potential historic district was identified. The F.E. Day House is included within the boundaries of that district and identified as a contributing structure. It was found that its consistency in massing, architectural style, and orientation contribute to the cohesiveness and integrity of the district. Two of the properties within the Groveland Addition potential historic district are already locally designated as landmarks because of their association with the

expansion of this upper class addition to Minneapolis, including the Pierson-Wold Residence (1779 Emerson Avenue South); the John Lind House (1775 Colfax Avenue South). Four other properties within the greater Lowry Hill Neighborhood of Minneapolis are locally designated as landmarks because of their association with the expansion of this upper class neighborhood; the William S. Nott Residence (15 Groveland Terrace); the Frank B. Long Residence (25 Groveland Terrace); the Charles J. Martin House (1300 Mount Curve); and the C. Winton House (1324 Mount Curve) (Figure 4.4). In comparison with these landmarks, the F.E. Day house is the most vernacular and the least associated with prominent citizens of Minneapolis who made their homes in Lowry Hill.

Figure 4.4: Landmark Homes in Lowry Hill

Charles J. Martin House



William S. Nott House



Frank B. Long House



Courtesy of the Minnesota Historical Society

4.2 Applicable Policies from the Minneapolis Plan for Sustainable Development

The designation of the F.E. Day House at 1900 Colfax Avenue South is supported by the Minneapolis Plan for Sustainable Growth. Policy 8.1 of the comprehensive plan provides the most guidance on this item and states the following: “Preserve, maintain, and designate districts, landmarks, and historic resources which serve as reminders of the city's architecture, history, and culture.” Implementation Step 8.1.4 calls for the designation of resources that are recommended for designation from historic surveys. The property at 1900 Colfax was specifically identified for evaluation for historic designation in a historic survey of the area in 2006.

5 Historical Integrity

The historic integrity of a property is a measure of its authenticity and its present-day ability to convey its past significance. The United States Department of the Interior assesses seven aspects of integrity: location, design, setting, materials, workmanship, feeling or association.

The F.E. Day House maintains its historical integrity as a work of Ernest C. Haley that is representative of the Colonial Revival architectural style.

1. *Location:* The F.E. Day House at 1900 Colfax Avenue South is in its original location and retains integrity.
2. *Design:* The property includes features of a Colonial Revival style, including a side-gabled roof, front facing dormers, a symmetrical facade, and restricted ornamentation, adapted to an urban neighborhood setting in Minneapolis. At the time of its construction in 1908, the design for 1900 Colfax Avenue South was common in Minneapolis and reflected a changing architectural aesthetic at the turn of the Twentieth century. The original design intent of the building is intact. The 1921 two-story rear addition is not visible from the Colfax Avenue facade and does not detract from the original design.
3. *Setting:* The setting of the property also remains fairly intact. The property contains two garages, one constructed at the time of the building and one constructed years later. The setting of the surroundings of the property is partially intact. Three out of four corners at Colfax Avenue and Lincoln Avenue have retained the original structures. The property is adjacent to an area of transition from higher-density apartment buildings to detached single-family dwellings. The buildings to the north of the subject property are original structures, but the properties to the south are mid-rise multiple family structures dating to the mid-twentieth century. (see Figure 2.2)
4. *Materials:* The original building materials remain intact since its construction in 1908. The main structure is constructed of a red-brick veneer laid in a stretcher bond. A 1921 addition to the rear of the facade use consistent building materials.
5. *Workmanship:* The contractors for 1900 Colfax Avenue South were Evenstra and Hagstrom. The original masonry and details, such as the carved pilasters remain intact, which reveal the original workmanship of the design and construction of the building.
6. *Feeling:* The property exhibits common features used by Ernest C. Haley and other architects in the Lowry Hill neighborhood. The massing of 1900 Colfax, as well as the full front porch evokes a feeling of uniformity that is consistent throughout Lowry Hill. However, the transitioning neighborhood that surrounds the property diminishes the feeling of cohesiveness.
7. *Association:* The property contains many features that are characteristic of Colonial Revival architecture. The building's massing and design are characteristic of Ernest C. Haley's work during the most productive years of his career. The building stands out from his other designs due to his use of brick veneer, rather than clapboard siding.

6 Appendices

6.1 Appendix A: Ernest C. Haley Collection

House No.	Street	Original Owner	Original Cost	Year	Architect
1729	James Ave. S.	Emmons	4500	1897	J & E.C. Haley
2116	Bryant Ave S	D. Oughelture	3400	1898	J & E.C. Haley
617	Central Ave NE	Henry Thompson	3500	1898	J & E.C. Haley
2437	Girard Ave. S.	Theo F. Kinney	3600	1898	J & E.C. Haley
1800	Irving Ave. S.	Halnert	6000	1899	J & E.C. Haley
1808	Irving Ave. S.	B.F. Brown	3000	1899	J & E.C. Haley
3200	Columbus	Anne W Paton	3000	1900	J & E.C. Haley
1771	Irving Ave. S.	A.J. Smith	4500	1900	J & E.C. Haley
1774	Irving Ave. S.	E.C. Mills	3500	1900	J & E.C. Haley
1908	Irving Ave. S.	E.F. Rollins	3900	1900	J & E.C. Haley
111	Arthur Avenue SE	Yale Realty Co.	1800	1901	J & E.C. Haley
45	Barton Ave SE	J.R. Gordon	2500	1901	J & E.C. Haley
2408	Humboldt Ave. S.	C.C. Johnson	6000	1901	J & E.C. Haley
2437	Humboldt Ave. S.	C.C. Johnson	5000	1901	J & E.C. Haley
1787	Irving Ave. S.	Davis	4000	1901	J & E.C. Haley
1782	Knox Ave. S.	Emmons	8000	1901	J & E.C. Haley
1815	Fremont Ave. S.	Johnson	6500	1902	J & E.C. Haley
2504	Girard Ave. S.	E.J. Maybauer	6000	1902	J & E.C. Haley
2401	Humboldt Ave S.	Unknown	5500	1902	J & E.C. Haley
1812	Irving Ave. S.	Unknown	6000	1902	J & E.C. Haley
1777	Knox Ave. S.	Unknown	7500	1902	J & E.C. Haley
1805	Knox Ave. S.	Unknown	6500	1902	J & E.C. Haley
1964	Sheridan Ave. S.	Unknown	3500	1902	J & E.C. Haley
1771	Emerson Ave. S.	C.C. Johnson	8500	1903	Ernest C. Haley
1775	Emerson Ave. S.	C.C. Johnson	8500	1903	Ernest C. Haley
1778	Emerson Ave. S.	Alex Anderson	8500	1903	Ernest C. Haley
1834	Fremont Ave. S.	Johnson	8500	1903	Ernest C. Haley
1808	Knox Ave. S.	D.L. Fife	6000	1903	Ernest C. Haley
2735	Lake of the Isles	Chas Hutchins	5500	1903	Ernest C. Haley
51	Barton Ave SE	HW Mills	2500	1904	Ernest C. Haley
1907	Colfax Ave. S.	F.E. Day	6000	1904	Ernest C. Haley
2131	Dupont Ave N	Henry Kraft	3000	1904	Ernest C. Haley
406	5th Street SE	Arthur H. Cloves	7000	1905	Ernest C. Haley
1816	Humboldt Ave S.	Frank Moren	8000	1905	Ernest C. Haley
1819	Humboldt Ave S.	Frank Moren	6000	1905	Ernest C. Haley
2104	Irving Ave. S.	Samuel H. Davis	3000	1905	Ernest C. Haley
2639	Irving Ave. S.	T.W. Russel	6000	1905	Ernest C. Haley
710	34th St E	Dr. Arthur E Benjamin	5000	1906	Ernest C. Haley
4754	Fremont Ave S	A.C. Randall	4500	1906	Ernest C. Haley
2533	Garfield Ave	Fredricka Eckhart	4500	1906	Ernest C. Haley

House No.	Street	Original Owner	Original Cost	Year	Architect
2412	Humboldt Ave S.	W.E. Deming	4000	1906	Ernest C. Haley
1900	Colfax Ave. S.	F.E. Day	7000	1908	Ernest C. Haley
2701-09	E Lake Street	Flour City Odd Fellows	-	1908	Ernest C. Haley
902	Franklin Ave W	E. A. Mead	30000	1908	Ernest C. Haley
2422	Girard Ave. S.	Fred J. Clark	5000	1908	Ernest C. Haley
2863	Irving Ave. S.	M.J. Enright	4000	1908	Ernest C. Haley
1809	Knox Ave. S.	Wommack	6000	1908	Ernest C. Haley
3624	Lyndale Ave	L.H. Rough	6150	1908	Ernest C. Haley
87	Bedford Ave SE	C. H. Dennison	4300	1909	Ernest C. Haley
3301	Clinton Ave	Mrs Elizabeth Bruer	6000	1909	Ernest C. Haley
2437	Sheridan Ave. S.	A.P. Rugg	2500	1910	Ernest C. Haley
508	Washington Ave N	William D Lindsay	18000	1910	Ernest C. Haley
50	Bedford Ave SE	M. C. Zipoy	3800	1912	Haley & Johnson
39	Barton Ave SE	Trygue Benson	4000	1916	Haley & Johnson
114-118	Melbourne Ave SE	Trygue Benson	6000	1916	Haley & Johnson
1501	Washington Ave S	J.D. Peterson	30000	1916	Haley & Johnson
1900	11th Ave S	First Sweedish MG Church	28000	1919	Ernest C. Haley
5053	Washburn Ave S	R.E. Billman	4000	1919	Ernest C. Haley
2820	Benton Blvd	Roy A. Will	12000	1920	Ernest C. Haley
96	Bedford Ave SE	Patrick Young	8800	1923	Ernest C. Haley

6.2 Appendix B: Map of Lowry Hill Showing Residential Designs by Haley

Orange = Joseph and Ernest

Blue = Ernest alone



Source: Underlying Map, Hennepin County Property Information

6.3 Appendix C: Photographic Inventory of Selected Haley Residential Designs

1897 -1902: Joseph & Ernest C. Haley



1729 James Ave S, built 1897
- Not Designated



2437 Girard Ave S, built 1898
- Not Designated



2116 Bryant Ave S, built 1899
- Not Designated



1800 Irving Ave S, built 1899
- Not Designated



1774 Irving Ave S, built 1900
- Not Designated



1782 Knox Ave S, built 1901
- Not Designated



2437 Humboldt Ave S, built 1900
- Not Designated



2408 Humboldt Ave S, built 1901
- Not Designated



1815 Fremont Ave S, built 1902
- Not Designated



1808 Fremont Ave S, built 1902
- Not Designated



2401 Humboldt, built 1902
- Not Designated

1903-1910: Ernest C. Haley



1771 Emerson Ave S, built 1903
- Not Designated



1834 Fremont Ave S, built 1903
- Not Designated



1778 Emerson Ave S, built 1903
- Not Designated



2131 Dupont Ave N, built 1904
- Not Designated



1907 Colfax Ave S, built 1904, razed ca 1960
- Not Designated



1816 Humboldt Ave S, built 1905
- Not Designated



2639 Irving Ave S, built 1905
- Not Designated



406 5th Street SE, built 1906
- Not Designated



2412 Humboldt Ave S, built 1906
- Not Designated



1900 Colfax Ave S, built 1908
- Subject of Designation Study



2422 Girard Ave S, built 1908
- Not Designated



2863 Irving Ave S, built 1908
- Not Designated



902 W. Franklin Ave, built 1908
- Not Designated



2437 Sheridan Ave S, built 1910
- Not Designated

1911-1916: Haley & Johnson



39 Barton Ave SE, built 1916
- Not Designated

1917 and on : Ernest C. Haley



5053 Washburn Ave S, built 1919
- Not Designated



2820 Benton Blvd, built 1920
- Not Designated

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